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quite in the miniature manner, yet always bear the stamp of the true artist and the refined stylist. A calendar recently designed by him is a striking example of this side of Somoff's talent.

Illustrations more or less successful and technically satisfactory were contributed by A. Benois, E. Lanceray, and L. Bakst. Both in point of quantity and quality the first place in this category falls to Benois for his distinguished illustrations of one of Puschkin's poems, which, however, was familiar to many visitors by reason of having appeared in one of the numbers of *Mir Iskousstva*. Moreover, they then in their reduced form — the admirable xylographic reproductions of Miss Ostrogumoff — produced a most artistic effect, which shows that the artist grasped all the essentials of the work.

Miss A. Ostragumoff, who is perhaps the only Russian lady xylographist, displays her art in many beautiful plates, for the most part representing Italian and St. Petersburg garden scenes. The artist avoids strong color effects, be it understood, but seeks to obtain the intimate, delicate tone harmonies of the wood-block ; and thus, with surest sense of style, invests her plates with a certain feminine poetry.

A decidedly poetic note is struck also in the beautiful pastels and water-colors of M. Doboujinski, who has never before been so copiously represented. He delights in the picturesque by-streets and silent courtyards of the provincial towns, as also in the working-quarters of the capital, whose monotony he most artistically conveys. A pleasant surprise awaits one in the color dwellings of a quiet young lady artist, Miss A. Lindermann, which remind one somewhat of Carl Larsson, but reveal a more youthful temperament.

Last, but not least, are the decorative designs by A. Golorine for one of Ibsen's dramas, full of feeling, and in point of color very beautiful. A special gallery of the "Soyouz" exhibition is devoted to the work of the untimely deceased Marie Jacountchikoff.

R. C.



## THE AMERICAN ACADEMY OF FINE ARTS IN ROME

Public interest is newly stimulated in the American academy of Fine Arts in Rome by its recent incorporation by act of Congress, by the purchase of a villa for its permanent home in the splendid old city, and by the raising of a large endowment fund for its maintenance. For nine years the academy has carried on its work quietly, a small body of artists struggling to keep it on its feet.

Now the \$1,000,000 endowment fund for the maintenance of the academy has been completed by the subscription of \$100,000 by H. C. Frick, it is further proposed to raise \$200,000 more for a library for the institution.

Frank D. Millet, secretary of the academy, recently announced that a number of subscriptions for this purpose had already been received. Of the \$1,000,000 pledged for the fund, a large part is ready to be paid in at once and the balance is expected soon. The subscribers, besides Mr. Frick, are: J. Pierpont Morgan and Henry Walters, trustees, who subscribed \$100,000 each; William K. Vanderbilt, \$100,000; Harvard University, through Henry L. Higgins, \$100,000; James Stillman, \$100,000; and Columbia University, Yale University, the University of Chicago, and the University of California, \$100,000 each. Mr. Millet, writing for the *American Review of Reviews*, says of this work and its projects:

"We in this country have not advanced in art as fast or as far as the talents of our young artists promised. Of the multitudes who have studied abroad, of the large number who have gained honors in the schools and the exhibitions there, a very small proportion have made good their reputation. It has long been remarked that the young men who have shown great brilliancy abroad seem to have lost their grip shortly after they returned home. This has been a strong argument, and one which has been used to some purpose, against the establishment of traveling scholarships.

"When the young artist goes abroad to continue his studies and enters a school there, he practically continues to work in the same direction, advancing only toward a better acquaintance with methods and processes, and not progressing definitely toward the recognition of the great principles which govern all art. This is not surprising, because, in the first place, he seldom stays long enough to emerge from the stage of incubation to that ripener period of experience when he has such a command of his tools that he can forget them, when his effort is directed, not toward methods, but toward results, and, in the second place, from his environment, and from the influence of his associates, his ambition is turned toward the speedy achievement of popular success.

"One reason for this is, that aliens are not permitted to take advantage of the facilities for advanced education in art which are granted to a limited number of students by the different governments, and another reason is that for the most part our students abroad, not provided with means for further study, even if they had the inclination and opportunity, find it necessary to turn their art to account in earning a livelihood.

"Briefly and frankly, then, our young artists are only half educated. In this statement there must be taken into account the fact that they have not had the traditions of art as a birthright; they have not had the inestimable privilege of intimate acquaintance with the masterpieces which are the glory of European countries; they have not had the stimulus which every foreign artist enjoys — the consciousness that the profession of art is highly esteemed as an honorable and a worthy pursuit.

"Those who declare that the commercial spirit of the age is responsible for the apparent neglect of art often add to this statement the opinion that art can flourish only in a monarchy. They forget Venice and Florence. Those who see in the busy turmoil of modern life no hope for thoughtful

production have forgotten how art flourished in the Elizabethan age. It is not that we do not want art in this country, and the best art there is; our museums and our private collections settle this question at once. It is because we are only just beginning to demand of our artists that they be something more than followers of ephemeral fashions, that they show by their works that they have something in common with the great masters, something more than brush-work, or skillful modeling, or the employ-



FLYING POINT

By Henry W. Ranger

Courtesy of Louis Marshall

ment of the orders of architecture. They must show that they have ideas, that they have an appreciation of beauty, a love of distinction of style and a sense of proportion. In fact, what we want in our artists is cultivation. That we must have, as has been well said, as a substitute for tradition.

“What the academy in Rome proposes to do is to provide the opportunity for an artist to cultivate himself — to give him the advantages of clostration for a period long enough for him to absorb the ideals of the great art of the past, and to stimulate his imagination and his invention by diligent study and by close acquaintance with the masterpieces with which Rome abounds in overwhelming profusion.”

ADAPTED FOR BRUSH AND PENCIL



**FOUR TEMPLE DOORS**  
 Japanese Lattice Work with Carved Ornaments  
 Courtesy of Yamanaka & Co., New York

